

RAY LEWIS
EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 41, No. 22

TORONTO, CANADA

September 24th, 1949

THE DEATH-WHISPER

TALKING of death reminds me of another kind of death which I hope is only local; I am referring to the custom which prevails in Toronto of screening pictures prior to their theatre showings for the many friends of those who are active in our Industry.

While the idea which stimulates these screenings may have its good points, on the whole it is my opinion that the distributors who permit their pictures to be screened at these friendly screenings take a chance of having their pictures talked to death, for there is no death more deadly than *the Death-whisper*.

I have often wondered why distributors take this chance, for, present at such screenings are the wives, or sisters, or sisters-in-law, and the many friends of the distributor whose picture is being screened, and they are not reticent about expressing their opinion about the entertainment qualities of a picture.

Irrespective of the fact that, after the screening, some of the guests may remain silent in the presence of their host because it is a picture which belongs to his company, when they leave the screening-room and get out of hearing of their host, they begin to talk and to pan the picture.

If it happens to be the product of another company, they let go their blasts during the picture and directly after the screening. You and I can well imagine that the distributor who has borrowed another company's product is not particularly keyed up to present an argument in favour of the other fellow's product, particularly when the other fellow's picture is being shown with one of his own — you know, a double feature free entertainment.

I was recently a guest at two dinner-parties where there were about sixteen to twenty other guests. Finally, the conversation moved to motion pictures. There were a few pictures discussed, pictures which the distributors had

placed in their 'A' bracket, pictures which I have seen in private screenings, or in New York prior to their release in Toronto. If the distributors could hear what their previous guests said about their pictures, they would be as angry about the criticism as they would be if some of their guests, after being wined and dined in their home, went out and said they had a miserable dinner and a miserable evening.

Not all of the pictures which were discussed on these evenings were panned. Some were considered good. But if this kind of publicity is considered good by our distributors, let me assure them that the bad remarks outweighed the good.

The guests at most of the guest-screenings are sophisticated. They are the class of people who go to New York for a few weeks to see all the big shows; they never miss a big show at the Royal Alexandra. They are accustomed to seeing top entertainment and they are, despite their close motion picture association, a tough crowd to please. Why should they be in a position to talk about our pictures before the public which pays gets a chance to see them? The public opinion which helps to make deals easier for us when we sell circuits or independent exhibitors?

Pictures should be pre-viewed by buyers when this is possible, or by the press, only when a distributor is certain that his picture has the quality to stand the test. Otherwise pre-screenings for the press are also not advisable. Give the picture a chance with the public, for we know that the public frequently makes a picture box-office despite unfavorable reviews.

A number of our screening-guests have passes to our theatres. Let them use their passes, and what they have to say, if it is derogatory, will not hurt the first day's showing, at least. If the picture goes over with the public, and they personally do not enjoy the picture, whatever they have to say will

have added to it, "*the audience liked it, maybe I am wrong*", which minimizes the harm of their criticism.

Incidentally, in connection with passes, it might be in good taste to use these on a matinee, or on subsequent nights of a showing, particularly when the picture is having its first run, and our paying customers are lined up to get into a theatre.

This business of ours needs every dollar it can get into the theatre, and we who have passes should let the exhibitor get these dollars, for they help to pay the salaries through which we have economic security.

I have not attempted to make a statistical report on the number of guests present at these guest-screenings, nor the number of guest-screenings we have during the year, but each distributor can compute the number and arrive at the total himself. This is money lost to the box-office; and I do not think I am being unreasonable about this angle of our business. After all, if a distributor's friends pay to see his picture at a theatre, instead of seeing it at a private screening, what is wrong about the idea of patronizing your friends?

We, all of us, have friends who operate restaurants, who sell clothing, food-products, furs etc. Do we expect these friends of ours to feed us, or clothe us for free? Do the producers give distributors their pictures without payment? Do distributors give exhibitors their pictures free? What is free in our Industry that we can give away for nothing? Do you give away your pop-corn, your candy, your cigarettes, to your friends? *Why then your pictures?*

I am aware that we have learned to control passes, that we cannot eliminate the use of passes, nor minimize their power and their service, but we certainly can control our guest-screenings, particularly when they are developing to such a stage where they are no

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PROMOTIONOTES

Don Hudson of the Odeon Danforth, Toronto, gave his showing of "Blue Lagoon" the works exploitation-wise, with the result that the theatre did its biggest week since "Best Years". Aside from the dressed-up ushers (seen in the photo) and lobby and window displays, the major feature of the campaign was a live trailer. The trailer was preceded by a short speech about movie-screens and their transparent quality. Then, Don said, "To show you how transparent a screen is, we are going to remove all the lights in front of the screen and turn on lights behind. Now you can see a live dramatization of a scene from J. Arthur Rank's "Blue Lagoon" which opens at the theatre next Monday". While the actors performed in pantomime, Don told the audience a bit of the story and followed with the screen trailer. Only one hitch . . . Don Hudson is a man with a lot of experience in the production of live stage shows. However, if a manager is not capable of stage presentation and doesn't know lighting, then this gimmick is not for him.



To open the premier engagement of "The Perfect Woman", Manager James Hardiman of the Odeon at London, Ont., had Mayor Ray Dennis cut the ribbon which was stretched across the front of the theatre. Hardiman also conducted an essay contest for husbands in which they were invited to describe their wife as "The Perfect Woman".

TRADE HEADLINES

Monogram Tests First-Runs in Cleveland Drive-Ins.

Lopert's "It Happened in Europe" follows "Dolwyn" World Theatre, New York.

Universal Loss Greatly Reduced over 13-Week Period Compared with 1948.

Paramount Made 52,913 Film Shipments during Paramount Week, ending September 10th.

British Pound Devalued to \$2.80 American Dollars — Canadian \$ Follows Suit — Devalued 10%.

RKO-Wanger-Garbo Deal Somewhat Unsettled.

Eagle-Lion Shut Down Studio until New Year — Top Personnel Given Notice.

Eric Johnson Discloses Foreign Revenue Tops Pre-War.

Frank Kershaw Visits Toronto Discloses Plans for 7 Drive-In Theatres.

Sam Pinanski Elected President TOA.

Arthur Lockwood New Chairman TOA Board.

Drive-In Theatres Forming Own Assoc. in the U.S.

Jack Dempsey Makes Personal Hit Visit to Toronto re "The Big Wheel".

Zanuck Enthusiastic about Overseas Productions — Samuel Goldwyn Argues in Reverse.

Zanuck Plans Biography Dr. Sigmund Freud, Father of Psycho-analysis.

World Series to be Televised to 24 U.S. Theatres.

Frank Morgan Dies in Hollywood, Age 59.

"THIRD MAN" GETS RAVES

Hot on the heels of rave advance notices in London, New York and Hollywood, J. Marks received a wire from Sidney Deneau of the Selznick Organization in New York this week as follows:

"SNEAK PREVIEWED THIRD MAN LAST NIGHT AM NOT EXAGGERATING WHEN I TELL YOU IT IS ONE OF THE MOST EXCITING PICTURES EVER MADE. IT WILL BE ACCEPTED BY AMERICAN AUDIENCES AS READILY AS APPLE PIE. WE ARE PROCEEDING WITH PLANS TO PUT THE PICTURE INTO AS EARLY A RELEASE AS POSSIBLE AND I WILL KEEP YOU ADVISED OF A DEFINITE RELEASE DATE. WITH

(Continued on Page 10)

IFD-ASTRAL DEAL

New sales manager for Canadian distribution of the product of Associated British-Pathe Ltd. is I. H. Allen, it was announced in Toronto last week by N. A. Taylor, president and general manager of International Film Distributors. At the same time IFD head revealed that the franchise of the British production company had been renewed, following the visit to Toronto of McGregor Scott, AB-P foreign distribution manager.

Another phase of the Taylor-Allen arrangement is that IFD has taken over the physical distribution of the product of Astral Films, of which Allen is the leading figure. These and other moves are part of the reorganization of IFD, which recently let its Eagle Lion (Hollywood) features go

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RAY PRESENTS



THE unexpectedly sudden passing of Garson M. Solway came as a personal shock to me, for I had known Gus for many years, since his boyhood. When Barney Goldhar and Gus Solway looked for a buyer for the Avenue Theatre, I had many talks with them and decided to become an exhibitor after many long years in our Industry as Screen writer, publisher and editor of The

Canadian Moving Picture Digest.

Gus Solway was a good showman and a hard worker but he and his partner decided to concentrate on the Bloordale and Paramount theatres. Because of the various experiences Gus had as an Independent theatre operator, he always took an active interest in the Independent efforts in our business, and for some years served as a member of the board of the Independent Motion Picture Exhibitors Association of Ontario. He was also one of the first organizers of the Allied Cooperative group, which bought and booked pictures for its members.

We mourn his death with his widow and young son, and with his many friends in and out of our Industry, who appreciated his friendship, his ability and his ever willingness to help in any cause in which he could be of service.

L. K. JONES of Montreal was treasurer of a Testimonial dinner to Eddie English, retiring manager of the Montreal office of Twentieth-Century Fox. The dinner was given to Eddie by members of our Industry and invitations extended to Eddie's friends.

Eddie English can boast of being one of the few veteran pioneers of our industry who can count up to forty years of active service. He has not disclosed any future plans, "first I will enjoy a long awaited holiday", said Eddie.

THE Theatre owners Convention in Los Angeles last week at the Ambassador Hotel, represented 9,500 theatres with a seating capacity of over 6,500,000 seats, exhibitors from the villages in the U.S. and exhibitors whom we call "the big boys of our Industry".

Eric Johnson, President of the MPAA was among the guest speakers as was also Ned E. Depinet, Chairman of the Conference Committee of the Motion Picture Industry.

NED. E. DEPINET, in addressing the members of the TOA, said, "The Chicago Conference on Public Relations brought back a smile to the face of our industry. We were drawn together by the compelling force of urgent, mutual problems. Every one of us came to Chicago with a deep consciousness of the historic opportunity that was open to us. To the everlasting credit of our industry, this opportunity was transformed into a splendid reality — above everything else it was an all-industry meeting. The dominating thought was 'what's best for the industry?' Although there were honest differences of opinion, these were put through the mill of democratic discussion and emerged as the unanimous sentiment of all who were present."

"I was happy to have at my side, handling the multitudinous details involved in such a conference, the energetic and efficient Francis Harmon. Those who attended the conference can attest to the smoothness of the operations and the many arrangements that came under his direction".

IN respect to Francis Harmon, delegates to the National Committee of the Motion Picture Exhibitors Associations of Canada, which will meet at the Chateau Laurier

Hotel, Ottawa, Oct. 12th and 13th, will have the pleasure of listening to an address by this gentleman, with whose oratorical gifts and keen analysis of our Industry's needs, many in our Industry are familiar.

John J. Fitzgibbons, Chairman of the National Committee of Motion Picture Exhibitors Associations of Canada, has issued invitations to Committee Members. John J. Fitzgibbons attended the Chicago Conference on Public Relations recently and proposed that a Public Relations Branch of the all-industry Public Relations Committee be formed in Canada. The meeting of the National Committee of Motion Picture Exhibitors Associations of Canada, to be held in Ottawa, is a follow-up of the John Fitzgibbons proposal.

APROPOS of Showmanship, and our own Canadian Moving Picture Digest Annual Showmanship Contests, I am in receipt of a letter from Sam Glazier of Twentieth-Century Fox, who discloses a most interesting plan as proposed by A. W. Smith, Jr., vice-president of his company. The idea, states Sam Glazier, was conceived by Larry Woodin, Arcadia Theatre, Wellsboro, Pa., who has tried it out with tremendous success.

The plan is to put on a campaign emphasizing to patrons that during a given month, the exhibitor's theatre will present on the screen of his theatre \$25,000,000 worth of motion pictures. This is the keynote of the exhibitor's campaign which he publicizes and advertizes.

Each of the four major companies is given a full week of playing time. Quoting from Larry Woodin's interview, this is what he states, "Already I'm getting big returns on this idea, as my people are most enthusiastic in their belief that they are getting a big buy for their ticket money. So they are coming in droves, even now, asking about the programs, which I've already printed up, and patting me on the back for bringing them such big attractions. They seem to be proud that they are given such an entertainment opportunity. Consequently the success of the month is already assured."

INSTEAD of talking about salaries of our motion picture stars, our exhibitors particularly, and the whole industry generally, should start telling the public what they get for their money when they buy movie tickets. Where else can they get value of a \$4,000,000 show for the little they spend at our box-office? All of our more than 18,000 exhibitors should step out and bang through this fact. They need not handle the thing in the manner which I have; they probably might have better ideas. However, the one fact is that our customers are really getting a big buy for their money and we should not let them forget it. A constant reminder will bring them back more often".

Sounds like a good idea to me and excellent for Public Relations. I second the motion. Where do the public get so much for so little? It sounds a bit Churchillian, about the many being indebted to the few, but nevertheless its true — where do the public get so much for so little? Let us make it a slogan.



Toronto and District

By BILL PRESS

THE directors of the Motion Picture Theatres Association of Ontario met in Toronto to draw up the agenda for the annual meeting for which several dates had been reserved in the King Edward Hotel. The big luncheon is likely to be held Oct. 18 or 20, following the Ottawa industrial conference.

* * *

Chief Barker J. J. Fitzgibbons of the Toronto Tent No. 28 is attending an International Variety meeting in New York, Oct. 25-27.

* * *

"Sins of the Fathers" has undergone revision by the Ontario Board of Moving Picture Censors, it is stated, but there is yet no announcement on future bookings in Ontario. The board is expected to make a pronouncement of policy shortly on sex-education features for theatre engagements.

* * *

The word is out that Famous Players Canadian Corp. will not hold a convention for its managers this year either in the Toronto district or out West. There was no headoffice picnic as well.

Exhibitors Meet At Ottawa

The meeting of the National Committee, Motion Picture Exhibitors Associations of Canada, at Ottawa, Oct. 12-13, looms as the greatest of all trade gatherings since war days when the Motion Picture War Services Committee rallied to the cause.

Organizing for itself this time, the exhibitors' committee is expected to develop into an All-Canadian Motion Picture Industrial Council to represent all branches including exhibition, distribution, production and public relations for a united front. The council would embrace all regional and departmental groups and would deal with legislative, tax, co-operative and public relations subjects on a national basis.

Dignitaries of the industry will attend the important conference, according to arrangements drawn up by Chairman J. J. Fitzgibbons.

The Motion Picture Association of America will be represented by Francis S. Harmon of New York and the Canadian Motion Picture Distributors Association of Canada by Gordon Lightstone, president. The producers will have Jack Chisholm and Hans Tiesler from Toronto and Paul L'Anglais from Montreal while the Screen Actors Guild will have a delegate in George Murphy of Hollywood. The trade press will be officially represented and, of course, the leading theatre interests and all the regional exhibitor associations. Upwards of 50 delegates will attend the Ottawa conference all told.

President J. Earl Lawson of Odeon Theatres (Canada) Limited was moved to his home from Western General Hospital after a stay of many weeks but found it necessary to return to hospital.

* * *

A wedding of some interest was the marriage on September 11th of Ivan Shalit, the son of Carl Shalit, formerly with Columbia in Toronto and presently District Manager for Columbia in Detroit, to Louise Zivian of Detroit. Several Torontonians in the industry were present at the wedding including Mr. and Mrs. Jule Allen, Mr. and Mrs. Herbert Allen and Mr. and Mrs. David Axler. Also a guest was Rube Jacter of Columbia head office, New York.

* * *

Two organists who made playing appearances at the Canadian National Exhibition were Kathleen Stokes, former artist at Shea's and other Toronto theatres, and Ronnie Padget of London, England, late of Gaumont and Odeon theatres.

* * *

The marquee and sign on the Yonge Street front of the Imperial Theatre will escape removal in the construction of Toronto's first subway although the well-known canopy at Loew's had to be taken down.

Because of the blocking of Yonge Street, however, a new marquee has been erected over the Victoria Street entrance to the Imperial which will be put to good use in the operations. The marquees on the Downtown and Biltmore Theatres will shortly have to come down, it is declared, to permit the construction of a subway station at the nearby intersection.

With the banning of exterior lighting scheduled for Oct. 1, the theatres on lower Yonge Street will be literally getting it on all sides.

The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS

Editor-in-Chief

JACKIE ROSS

Assistant to the Editor

Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

21 Dundas Square - Toronto

Telephone: Waverley 8696

Cable: Raydigest

Established 1915. Publication weekly.

Subscription: \$5.00 yearly

— Correspondents —

A. L. FAIRWEATHER Saint John, N.B.
J. J. CONKLIN Winnipeg, Man.
BRUCE PEACOCK Regina, Sask.
JACK DROY Vancouver, B.C.
WILL McLAUGHLIN Ottawa, Ont.
BILL PRESS Toronto, Ont.

*The marriage of Murray Berco-
vich, the son of Harry Berco-
vich of the Broadway Theatre,
Regina was celebrated in Toronto
on September 10th. Several of
the film fraternity attended.*

* * *

Manager Tom Daley of the Toronto Imperial arranged a benefit performance Sept. 25 for the family of Alfred Layng who was murdered by an escaping gunman. The selected film feature was "Spring in Park Lane", one of the new British pictures for Famous Players.

Another of the British film group, "Fallen Idol", was given a sneak preview at the Village Theatre prior to going into the Eglinton and University Theatres for the start of the new policy in those units.

DAVIS VISITS TORONTO

A visitor in Toronto last week was Martin Davis, Assistant to Sam Goldwyn. Mr. Davis spent the day with George Degnon, RKO publicity head, and Jimmie Cameron, Famous Players exploiter, setting up the campaign for the Goldwyn production "Roseanna McCoy" which opened Sheas-Nor-town-Capitol last week.

CBC's CLYDE GILMOUR SHOULD BE ANSWERED!

I suggest —

- (1) Gilmour's statements should be analyzed by our public relations committee and replies should be prepared by the committee so that, in any C.B.C. debate, Gilmour's criticisms can be satisfactorily challenged and explained.
- (2) Whoever is selected as the speaker for this broadcast should know the answers — by this I mean, he should be quick-witted, well-versed in our industry and accustomed to public debate. He should be diplomatic and capable of taking advantage of strategic situations during the debate.
- (3) Aside from answering Gilmour's negative criticisms, he should have a list of pictures to present which are strong on merit and public appeal and should hammer them through to leave the listeners with impression of GOOD PICTURES.

Summing up, his time should be utilized in putting over the constructive aspects of our Industry rather than proving Gilmour wrong.

—The Editor.

Jack Dempsey Proves PR Plus In Toronto Visit

With the visit of Jack Dempsey, the Manassa Mauler, to the Queen City last week, following Corinne Calvet, Paramount's Parisian femme-fatale, the local press and radio stations have been saturated with publicity for the movies . . . and for a change, all of it good. The boys and girls turned out in full force to meet and interview Dempsey and were as much impressed by his co-operativeness as they had been by Miss Calvet's glamour the week before . . . all of which should auger a bit of a boost at the box office for both "Rope Of Sand" and "The Big Wheel", of which Dempsey is co-producer with Harry Popkin and Sam Stiefel.

Although in town primarily for the purpose of refereeing boxing and wrestling bouts, Mr. Dempsey took out a considerable amount of time to meet members of the press and the film industry here. According to the deal which he has with his two partners, Dempsey tells us that he is to be responsible for the exploitation end of the pictures which they produce. And if the Toronto visit is a sample of what the ex-champ can do public-relations-wise, it looks like Popkin-Stiefel-Dempsey productions have the best travelling exploiter in the business.

Mr. Dempsey invited the press to a screening of his production "The Big Wheel" (released by United Artists) on Thursday afternoon, followed by a cocktail party at the Variety Club. Both events were a huge success. The picture was well-received by the scribes, all of whom gave it a substantial plug in the next day's papers, and Dempsey himself scored a personal success with all the guests. The guest list included movie reviewers and sports writers and the trade press.

On Monday night, circuit bookers were invited to be Dempsey's guests at a reception in his hotel and later at the fights.

With these two personal appearances now acknowledged successes and with several more scheduled for the winter and spring, it becomes a matter of great interest to exhibitors to evaluate the business value of such junkets. Queries of many people in both distribution and exhibition yield a unanimous approval of such ventures.

Some time ago, at the recent gathering of Toronto exhibitors and U.S. Fox executives, J. J. Fitzgibbons came up with a suggestion that one of the troubles with the present method of exploitation was the difficulty of getting the enthusiasm of the producer past the can in which the picture leaves Hollywood. These visits of both stars and producers, such as Dempsey and W. R. Frank who was here a while ago publicizing his picture "The Great Dan Patch" (also released by United Artists), give a wonderful opportunity for this eagerness to be communicated to the press and radio who, in turn, pass it on to the public.

In an interview with the Digest, Mr. Dempsey told us of his early experiences with films and his very youthful

desire to be part of this business, a wish that has at last been realized in this, his first production, "The Big Wheel".

Two decades ago, he made a film for Fairbanks and a serial and some shorts for Warners, as an actor. His last picture in that capacity was "The Prizefighter and The Lady" which he made for MGM. Today, he is looking forward to making the story of his own life, "The Jack Dempsey Story", but, this time, as a producer. He has been a long time getting into showbusiness but, now that he is firmly entrenched with one good picture under his belt, Jack Dempsey is with us to stay.

Vancouver News

By JACK DROY

REVIVAL films are leading the town this week with "Pygmalion" at Studio doing smash business and also a pair of war pictures, "Guadalcanal Diary" and "The Purple Heart", at the Odeon-Paradise. Doing well on a 2nd week is "Ma and Pa Kettle" at the Vogue.

* * *

Plenty of competition to theatres are the featured acts at Supper Clubs — Rudy Valee and Fifi D'orsay at Commodore Cabaret; Cab Calloway, Palomar; Gene Austin, Cave; and "Grand Ole Opry" at Exhibition Gardens — all doing satisfactory business at around \$2.50.

* * *

Bing Crosby will officiate at the turning of the first sod for a new Canadian Legion memorial hall at Jasper, Alta., early in September, Legion officials said. They said Der Bingle will probably take control of a power unit at ceremonies opening construction of the hall.

The radio and movie star will be in Jasper at that time to participate in the Totem Pole golf tournament, which he won last year.

* * *

Foreign imports have made appearances here on a regular basis recently and are doing top business in houses like Mickey Goldin's Studio, which are making them the main diet.

"ICHABOD" BOOKED THANKSGIVING DAY - DATE BY ODEON

"Ichabod And Mr. Toad", Walt Disney's latest cartoon feature released by RKO, has been booked by the Odeon circuit to play several of their houses from coast to coast in a day-and-date Thanksgiving run.

This is the second RKO feature to play the Odeon circuit in the past year, the other picture being "The Best Years Of Our Lives" which turned out to be amongst the biggest grossers on the circuit.

COLUMBIA TO RELEASE 6 AUTRYS - NOT 4

Because of enthusiastic exhibitor demand for Gene Autry films, Columbia announced today that the company would release six of the cowboy star's films during the coming year instead of the four announced at the recent Chicago meetings. The six films will be high budget productions starring Gene and his wonder horse, Champion, and will be produced by Armand Schaeffer, president of Gene Autry Productions.

Film row visitors were Frank Vaughn, Monogram sales manager, Harvey Harnick, Sales head for Columbia, both on inspection trips from Toronto headquarters, and Frank Soltice, manager of the Pines Drive-In Theatre at Penticton. Soltice reports that the outdoor theatres have had a bumper season and expects to operate until December.

* * *

Hymie Singer of Stage Productions who operate the State Vancouver and the Rio at Victoria will play stage shows on a split week three days in each theatre.

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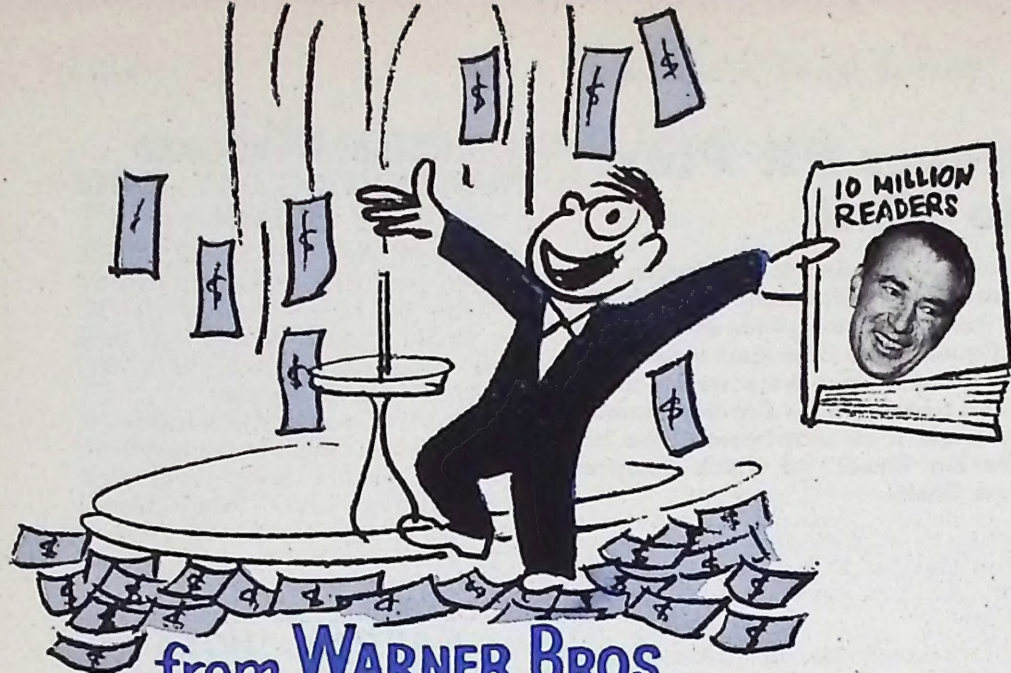
Frank Gow, Famous Player district manager, said that the chain are going into the drive-in business in a big way and will build several outdoor theatres in the province. . . the Lougheed Drive-In near Vancouver are featuring family nights at \$1 a carload which is the first time in Canada this stunt has been used.

* * *

Willard Adamson is in charge of the new set-up at International Film Distributors here. They will distribute Astral films.

* * *

Frank Dwyer, newcomer to show business, new assistant manager at International Cinema succeeds Ronald Huston, resigned account ill health . . . Art Crute of the Plaza Theatre staff on vacation at Victoria . . . Bill McCarter, Sr. of the Orpheum, father of a daughter.



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Everywhere it's kn

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DORIS
JACK

MORGAN
DAY
CARSON



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SYDNEY
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IT HAS 7 NEW SONG HITS BY THE "IT'S MAGIC" TEAM, STYNE and CAHN

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JONES BEACH

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at Feeling

COLOR BY
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IT HAS A WHOLE WARNER STUDIOFUL
OF GUEST STARS INCLUDING...

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Diamond • Music by Jule Styne • Lyrics by Sammy Cahn • Musical Direction by Ray Heindorf • Musical Number Staged and Directed by LeRoy Prinz

Screen Reviews

By STEPHEN VISE

"MIGHTY JOE YOUNG" (Arko; RKO). The most spectacular bit of monkey (or should I say gorilla)-shine since King Kong.

This picture is such an out-and-out whopper that it's delightful. Into it Director Ernest B. Schoedsack, the creator of Kong, and Producer-Writer Marian C. Cooper have crammed about as much action and fantasy as is humanly conceivable. Sedate old ladies, culturemongers, and nervous people, having no fingernails left to bite, should avoid Joe Young; otherwise I think most people will find him charming in an over-sized, anthropoid way.

Unlike Kong, Joe is amiable unless he's plastered or provoked. Had his jungle mistress (Terry Moore) kept him in Africa, all would have gone well. But no. She brings him to a Hollywood nightclub and he gets complexes. Playing tug-of-war on the stage with Primo Camera, Man Mountain Dean, the "Swedish Angel", and a dozen other bone-crushers and getting laughed at by a drunken audience is too much for this proud primate, so he rips the nightclub to pieces. But he also atones for this misdemeanor by saving a tot from a burning orphanage.

Joe's size is rather puzzling because he can be as large as a three-storied house or as small as a gorilla (if you can call that small), however, he's always impressive and that's what counts. I could tell you that he's a fur-covered puppet about 18 inches high, whose actions have been separately filmed and synchronized with those of live actors, but Joe might not like you to know that. Anyways, I mentioned it all in fun, and that, after all, is the spirit of the movie — just good plain fun.

"PORTRAIT FROM LIFE" (J. A. Rank; Eagle-Lion). A powerful English picture set against the sordid background of a German D.P. camp; with some notable performances.

This movie reminds one a little of "The Search", although its story has some marked differences. It is not quite as moving, but it gains in quality by being less melodramatic and more polished in production.

It begins with a British officer looking for a displaced girl, whose portrait he has seen in a London art gallery. Wandering from camp to camp, he finally discovers the girl, but he cannot prove to either himself or her (she has amnesia) that she is the subject of the painting. If she is, then her father is alive and waiting for her in England. Suspense is provided by a ruthlessly clever Nazi official who conceals his identity by posing as the girl's father, and tries to prevent her from remembering her past.

Mai Zetterling plays the girl with simple adolescent charm. Her performance is not varied, but she is consistent and intense. Guy Rolfe (the young officer) who had a small part in "Odd Man Out", has an important role in this film, and proves himself a very sensitive actor headed towards a promising career. But the man you can't possibly forget is the Nazi officer, Herbert Lom. He has already appeared in "The Young Mr. Pitt", "Seventh Veil", and other films; this latest one should put him in the ranks of England's most brilliant character actors, even though he is a Czech by birth and training.

Like a good many Anthony Darnborough Productions, this is definitely a movie worth going out of your way to see.

IFD - ASTRAL

(Continued from Page 2)

to Eagle-Lion Films of Canada, and of the expansion of Astral Films.

International Film Distributors will offer physical distribution to any company in the Canadian field and Victor Roberts, head of its accounting department, has been promoted to manager of exchange operations by Taylor.

Astral Films has strengthened its organization by additions to its staffs in each of its six branches. In order to provide better service to exhibitors the company has taken more ample quarters in every centre, with the Toronto head office now in the film exchange centre on Victoria Street.

News of Astral's moves and its ambitious plans for the future was made public while Bernard Kranze, general sales manager of Film Classics, was in Toronto for talks with Allen. Astral handles the product of Film Classics on this side of the border.

Film Classics has matched the majors with "Not Wanted", now playing to record audiences across Canada, and "Lost Boundaries", a great grosser in the USA soon to be released here. Joseph Bernhard, the company's president, announced recently that it would operate as distributors only and would finance production by Independents.

Fifteen important pictures will be offered by Film Classics through Astral next year, among them features from Ida Lupino, producer of "Not Wanted," and Louis de Rochemont, who is responsible for "Lost Boundaries."

DEATH-WHISPER

(Continued from Page 1)

longer a novelty, and our guests go out and knock our pictures before the public has had a chance to see them, or we, as distributors, have made our sales.

Every distributor knows that, irrespective of the opinion of his friends, he must sell his pictures, that he must retain his enthusiasm, his belief in the entertainment value of his product. Why lose this enthusiasm through having your friends tell you that you have a "stinker"?

Why is it necessary for buyers of a circuit to have a number of their friends present when they are screening a picture they are being offered? Does the picture get a fair break when the friends carry on a conversation, or indulge in wise-cracks during the screening, or go to sleep?

Some of our readers, who are distributors, are not going to like me, or what I have to say, but they should hear what I heard about their pictures. They would not like the remarks any more than I did when I had to take up arms in defence of their pictures, and heard someone say, "Oh I forgot you are in motion pictures — to you every picture is good".

—THE EDITOR



Incorporation of Theatre Under the Stars, Ltd., a company proposing to build and operate a drive-in theatre, has been announced in REGINA. A group of Regina businessmen have formed the company, which plans to build an up-to-date outdoor theatre on No. 1 highway between Regina and Moose Jaw early next year at an estimated cost of \$150,000. The theatre will have refreshment stands, children's playgrounds and other facilities. Plans are to accommodate 550 cars. The drive-in will be Regina's second. The first open air theatre has been operating just north of the city since August 6. Duane McKenzie's Orpheum Theatre at ESTEVAN, SASK., has reopened after an extensive remodelling job, although there is still some work to be completed. New seats have been installed.

A report from EDMONTON is that Odeon will start building a 1,000-seat theatre next spring . . . A new Odeon theatre is now being built by I. F. Shacker and construction will be completed by Jan. 1. A suburban house, it will seat about 600.

It is also reported from EDMONTON that Famous Players will build a 1,800-seater at a cost of \$500,000.

Skylark Drive-in, REGINA, is being fenced. The theatre manager says he counted 150 carloads of people sitting around the outside of the theatre area watching the screen on a recent night.

Nanaimo on VANCOUVER ISLAND is to have a modern drive-in theatre about 5 miles from town on the main highway. It will be the first outdoor theatre to be built by Famous Players Circuit in B.C. Spot will have a capacity of 550 cars and expected to be operating this fall. F.P. are also planning a new 1,000-seater at Nanaimo.

The Devonian Theatre in DEVON, ALTA., built at a cost of \$35,000 and owned and operated by V. Pyrcz and M. Pyrcz, brothers, was also opened to the public in August . . . M. Pyrcz also owns the Gaiety Theatre at Leduc . . . The Devonian has a seating capacity for 300 and will open each night except Sunday from 7 to 11:50 p.m. with a matinee each Saturday; present plan is to have three changes per week with first-run pictures . . . The building is fully modern, air-conditioned and fire-proof. There will be a dual box office for convenience of patrons.

Jack Dempsey At Toronto's Variety Club



Top: Welcoming the Toronto press with more than the usual hospitality, Mr. Dempsey urges guest Jackie Ross of the Digest to sample the festive cake. Ray Lewis, Digest editor, gives the go-ahead signal for the feast. Looking on (left to right): Stan Helleur of the Telegram, Jack Karr of the Daily Star and Herbert Whittaker of the Globe and Mail.

Left: Jack Dempsey, co-producer of "The Big Wheel", demands fast play-offs and preferred playing time for his first epic from Doug Rosen, United Artists Toronto Branch Manager. Bert Wilkes, UA's public relations consultant, who is accompanying Mr. Dempsey on his Canadian tour, smiles in expectation of bigger and better tie-ups and interviews on the picture.

Right: "Make me a Dempsey Special," says the Manassa Mauler to Ray Swartz, Variety Club bartender, and George Milton, steward of the Toronto Tent No. 28, emphasizing the request with a bear hug.

Bottom: Jack Dempsey feels at home with sports reporters of Toronto radio stations and newspapers. Left to right: Gordon Howard, CBC; Foster Hewitt, famed Canadian hockey broadcaster; Norm Hollingshead, CBC; Jack Dempsey; Hal Walker, Globe and Mail; back row, left to right: Bud Walker, CBC; Ron Moore, personal friend of Mr. Dempsey; Stu Kenney, CKEY; and Phil Stone, CHUM.

« Capital Story »

By WILL McLAUGHLIN

WITH Labor Day behind them and the new season off to a good start, Ottawa and district theatre managers are preparing for the last weekend Holiday before settling down for the Winter and Christmas — New Year season. Practically all first-run Uptown houses and many of the smaller neighborhood spots ushered in Labor Day with special mid-night shows and all reported splendid business, due to smart film bookings and a nod to the weatherman whose predictions of cooler temperatures came true in time to make "going to the movies" a pleasant way to spend the holiday.

* * *

Foreign - language films were given a big play during the week of September 12. "The King's Jester" and the condensed version of "Carmen" (SARO) played to excellent business at Ernie Warren's Little Elgin. At the Somerset, Morris Berlin took extra newspaper space with local critical comment to boost the Swedish-made "Torment" and the French production, "Passionnelle" into one of the biggest weeks a foreign picture bill ever enjoyed

THIRD MAN

(Continued from Page 2)

THE FALLEN IDOL AND THIRD MAN WE CERTAINLY OWN TWO EXTRA SPECIAL MOTION PICTURES WHICH WE NOT ONLY CAN BE PROUD OF BUT WHICH EXHIBITORS AND PUBLIC ALIKE WILL BE DELIGHTED IN SEEING."

The Hollywood Reporter London correspondent cabled his opinion at the same time.

"David Selznick-Alex Korda's "The Third Man," previewed here today, is director Carol Reed's best work to date and should be a boxoffice success in every country in the world. Starring Joseph Cotten, Alida Valli, Orson Welles and Trevor Howard, this picture breaks new ground with a realistic treatment of the novel by Graham Greene.

This yarn about black market racketeering in post war Vienna provides an ideal medium for the performances by the stars and brilliant photography by Robert Krasker.

Valli gives the best performance of her career, establishing herself unquestionably as a great dramatic actress. The picture opens at the Plaza Friday."

The picture will be released in Canada by the Selznick-Alliance Releasing Organization (SARO).

"The Hincks" Suffers Fire

Mr. and Mrs. Arthur Gottlieb (the former Gladys Glad of Ziegfeld Follies fame) and their New York guests had narrow escapes when the Gottlieb's summer home at Lac Ste. Marie in the Laurentian Mountains burned to the ground in the early hours of Wednesday, September 14. Mr. and Mrs. Gottlieb, Sheriff Reid, of Westchester County, and Chief Caprossi, of Larchmont County, emerged from the burning buildings in their night clothes, leaving wallets and personal effects behind in their haste. Dressed in borrowed clothes, the Toronto film executive, his wife and guests motored to Ottawa and had breakfast at nearby country club before proceeding to their farm at Pickering, Ont.

Loss of the main building and guest lodge is estimated at \$75,000, fully covered by insurance. Mrs. Gottlieb also lost her jewellery, including

diamond rings, brooches, clips and novelty pieces, and a newly-purchased Summer wardrobe. The Toronto couple had planned to remain at the lake until the end of the weekend.

* * *

Ernie Warren, manager of the Elgin Dual Theatre, held a private screening of "Home of the Brave" for the press, trade journals and radio commentators. The film, now showing in both Elgin auditoriums, gathered high praise from local newspaper critics and everything points to a long run at the 20th Century "showcase" theatre. The screening was aided and abetted by the presence of Bert Wilkes, UA exploiter who has been on a publicity junket for the picture.

* * *

"Joan of Arc" (RKO) is still selling well in the smaller situations at the advanced scale of prices.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN

"State Fair" (20th-Fox), Technicolor, with Dana Andrews and Jean Craine.

EGLINTON-UNIVERSITY

"The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henry.

IMPERIAL

"Rope Of Sand" (Para.), with Corinne Calvet and Burt Lancaster.

LOEW'S

Third Week. "The Stratton Story" (MGM), with James Stewart and June Allyson.

ODEON-CARLTON

Second Week. "Gone With The Wind" (MGM), with Clark Gable and Vivian Leigh.

SHEA'S-NORTOWN-CAPITOL

"Roseanna McCoy" (RKO), with Farley Granger and Joan Evans.

TOWNE CINEMA

"Lost Boundaries" (Astral), with Mel Ferrer and Beatrice Pearson.

UPTOWN

"Yes Sir, That's My Baby" (UI), Technicolor with Donald O'Connor and Gloria DeHaven.

MONTREAL

CAPITOL

"Slattery's Hurricane" (20th-Fox), with Richard Widmark and Linda Darnell.

IMPERIAL

"Abbott And Costello Meet The Killer, Frankenstein" (UI).

LOEW'S

Second week. "Neptune's Daughter" (MGM) Technicolor, with Esther Williams and Red Skelton.

ORPHEUM

"Last Days Of Pompeii" (RKO) and "She" (RKO).

PALACE

Second Week. "Rope Of Sand" (Para.), with Corinne Calvet and Burt Lancaster.

PRINCESS

"Johnny Allegro" (Col.), with George Raft and Nina Foch.

SAINT JOHN

CAPITOL

Second Week. "You're My Everything" (20th-Fox), Technicolor, with Dan Dailey and Anne Baxter.

PARAMOUNT

"Edward, My Son" (MGM), with Spencer Tracy and Deborah Kerr.

STRAND

"An Act Of Murder" (UI), with Frederick March and Florence Eldridge.

WINNIPEG

CAPITOL

"The Beautiful Blonde From Bashful Bend" (20th-Fox), Technicolor, with Betty Grable and Rudy Vallee.

GAITY

"House Of Strangers" (20th-Fox), with Edward G. Robinson and Susan Hayward.

GARRICK

Second Week. "Africa Screams" (UA), with Abbott and Costello.

LYCEUM

"The Girl From Jones Beach" (WB), with Ronald Reagan and Virginia Mayo.

MET

Second Week. "Neptune's Daughter" (MGM) Technicolor, with Esther Williams and Red Skelton.

ODEON

"Illegal Entry" (UI), with Howard Duff and Maria Toren.

RIO

"Flaxy Martin" (WB), and "The Decision Of Christopher Blake" (WB).

VALOUR

"Concert Magic" (Cardinal), with Yehudi Menuhin.

CALGARY

CAPITOL

"The Barkleys Of Broadway" (MGM), Technicolor, with Fred Astair and Ginger Rogers.

GRAND

"Ma And Pa Kettle" (UI), with Marjorie Main and Percy Kilbride.

PALACE

"The Window" (RKO), with Bobby Driscoll.

VANCOUVER

CAPITOL

Second Week. "Top O' The Morning" (Para.), with Bing Crosby and Ann Blyth.

ORPHEUM

"Slattery's Hurricane" (20th-Fox), with Richard Widmark and Linda Darnell.

PLAZA

"Look Before You Love" (EL), with Margaret Lockwood.

STRAND

"Come To The Stable" (20th-Fox), with Loretta Young and Celeste Holm.

VOGUE

"Ma And Pa Kettle" (UI), with Marjorie Main and Percy Kilbride.

Ray Lewis Asked For A Story - - -

.... AND WALKED OFF WITH THIS AD!

HERE'S THE "STORY" IN AD FORM - - -

- A SMALL 500 SEAT THEATRE IS PLAYING TO OVER★10,000 LADIES WEEKLY — RIGHT NOW — EACH AND EVERY WEEK!

.... Shucks! You ain't heard nuthin' yet - - -

- ANOTHER THEATRE HAS PLAYED TO OVER★20,000 LADIES WEEKLY - - - AND AFTER 59 WEEKS IS STILL BREAKING HOUSE RECORDS!
- AND MANY, MANY OTHER THEATRES ARE DOING EQUALLY AS BIG!

(Ray Lewis): What is drawing such huge crowds?

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★ Number of Pieces of Dinnerware Given Out!



All records for Dinnerware Deals at theatres have been shattered by our present Deals . . . They're putting a great many theatres back into the black - - - which were fast going "red" - - - and we don't mean Communist. **Get in touch with us RIGHT NOW!**

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YOUR RECEIPTS STAY AT THE PEAK!

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Written and Produced by JOHN TAINTOR FOOTE • Executive Producer W. R. FRANK
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